

10  
PRICED  
FRENCH XVIII CENTURY  
FURNITURE & WORKS OF ART

COLLECTION OF THE LATE

*Mrs F. Gray Griswold*

Public Sale February 15 at 2 p. m.

*By Order of the Legatees*



PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK

1941







SALE NUMBER 259

FREE PUBLIC EXHIBITION

*From Saturday, February 8, to Time of Sale*

*Weekdays 9 to 5:30 • Closed Sunday*

PUBLIC SALE

Saturday, February 15, at 2 p. m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK



*Sales Conducted by*

HIRAM H. PARKE • OTTO BERNET  
H. E. RUSSELL, JR • LOUIS J. MARION

1941



THE FORMER GRISWOLD RESIDENCE  
ON PARK AVENUE  
*New York*

# *French XVIII Century Furniture*

IMPORTANT ORMULU CLOCKS • ORNAMENTS

CANDELABRA • CHENETS • APPLIQUES

*By Gouthière, Caffieri, Falconet and Others*

PAINTINGS • SCULPTURES • TAPESTRIES

*Collection of the Late*

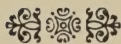
MRS F. GRAY GRISWOLD

FORMERLY CONTAINED IN HER  
PARK AVENUE RESIDENCE

*Sold by Order of the Legatees*

Public Sale

Saturday, February 15, at 2 p.m.



PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK • 1941

## PRICED CATALOGUES

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A priced copy of this catalogue may be  
obtained for one dollar for each  
session of the sale plus the  
cost of the catalogue

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CONDITIONS OF SALE—*concluded*

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PARKE-BERNET GALLERIES • INC

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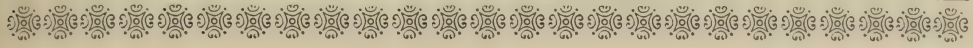
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EDWARD W. KEYES • *Secretary and Treasurer*

## FOREWORD

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THAT eighteenth century French art possesses qualities which, generally speaking (and always excepting northern European architecture and painting), are found to be lacking in Baroque art, is undeniable. Spontaneity and originality are terms which perhaps best serve to describe what are felt to be the prime characteristics of this art. Small wonder, then, that succeeding generations have come to regard this period as a second Renaissance.

The collection of the late Mrs F. Gray Griswold embraces several categories of eighteenth century French art and is especially notable for its fine ormolu. Not in a decade have so many important examples of the work of the Paris *fondeurs-ciseleurs* appeared in the New York sale room, and for this reason it is perhaps permissible to insert here a word concerning this branch of French art. The *fondeurs-ciseleurs*—artists in gilded bronze, or ormolu, as it is commonly termed—furnished the clocks, *girandoles*, *chenets*, writing table accessories, furniture mounts and other articles which play an important role in French decoration of this period. The article was first cast in bronze from a model supplied by the sculptor, who in many instances was also the *fondeur*, then touched up with chiseling, then gilded. It would seem, therefore, that since many of these men were talented sculptors first and *fondeurs* second, the term *fondeur-ciseleur* denies to them credit to which they are entitled; consequently, a more fitting designation seems to be *sculpteur-fondeur*.

Among those prominent in the art are the Caffieri, father and son. Jacques, the elder, was the son of Filippo Caffieri, who quitted the service of Pope Alexander VII in 1660 for that of the King of France. His name is repeatedly mentioned in connection with work carried out at Versailles, Fontainebleau, Marly, and Choisy, and he can be studied at first hand in magnificent signed examples in the Wallace Collection, London. The work of the son, Philippe, illustrates the transition from the Louis XV to the Louis XVI styles; authentic examples are the candlesticks and cross in Bayeux Cathedral. The next names we encounter are those of Duplessis, *fondeur du roi*, credited with the execution of the mounts on the famous *bureau du roi* by Oeben and Riesener, and

St. Germain, who seems to have specialized in *pendules* and *cartels*; both men belong to the Louis XV period. Representing the final phases of the art are the two men Gouthière and Thomire. Gouthière, the greatest of the *fondeurs-ciseleurs*, was a pupil of Martincourt. The work of this superb craftsman often attains an excellence of line and detail comparable to the work of the Florentine Renaissance goldsmiths. Gouthière's popularity was due to the extensive patronage of three important persons in French court and social circles: Madame du Barry, the Duchesse de Mazarin, and the Duc d'Aumont. Upon the death of the duke, in 1782, a sale was held of his effects which included about fifty examples of Gouthière's work, many of which were purchased for tremendous sums by the King and Queen; the *coupe* of jasper and *bronze doré* in the Wallace Collection comes from this sale. Thomire, who was a pupil of Pajou and Houdon, is now credited with much work formerly ascribed to Gouthière. Thomire's period of activity, unlike that of his great contemporary, continued well into the nineteenth century; consequently, we observe in his later work the general decline in merit which characterizes French art of this period.

At the head of the ormolu in the Griswold Collection, we would put first the Lepaute clock [Number 32], second, the pair of Demidoff appliques by Gouthière [Number 34], and third, the two pairs of *flambeaux* [Numbers 27 and 28]. These objects are generally considered as being among the finest ormolu in American hands. Some of the best of the French eighteenth century ormolu was devoted to the enhancement of European and Oriental porcelains, as seen in the fine pair of Imari vases with Louis XVI ormolu mounts [Number 53]. Then again, we find the practice reversed and Meissen and Chinese porcelain figures used as embellishments for the ormolu [see the pair of candelabra number 45, the St. Germain clock number 44, and the *épergne* number 42]. Important unmounted Chinese porcelains in the collection include a superb pair of three-color porcelain Fu lions of the K'ang-hsi period [Number 12], undoubtedly of Imperial origin, and an enameled bisque figure of Kuan Yin of the same period [Number 10], with the delicate modeling which characterizes the best ceramic sculpture of this period. The ceramics are further distinguished by the pair of very fine Sèvres bisque urns [Number 6] which are thought to be the work of the sculptor Boizot.

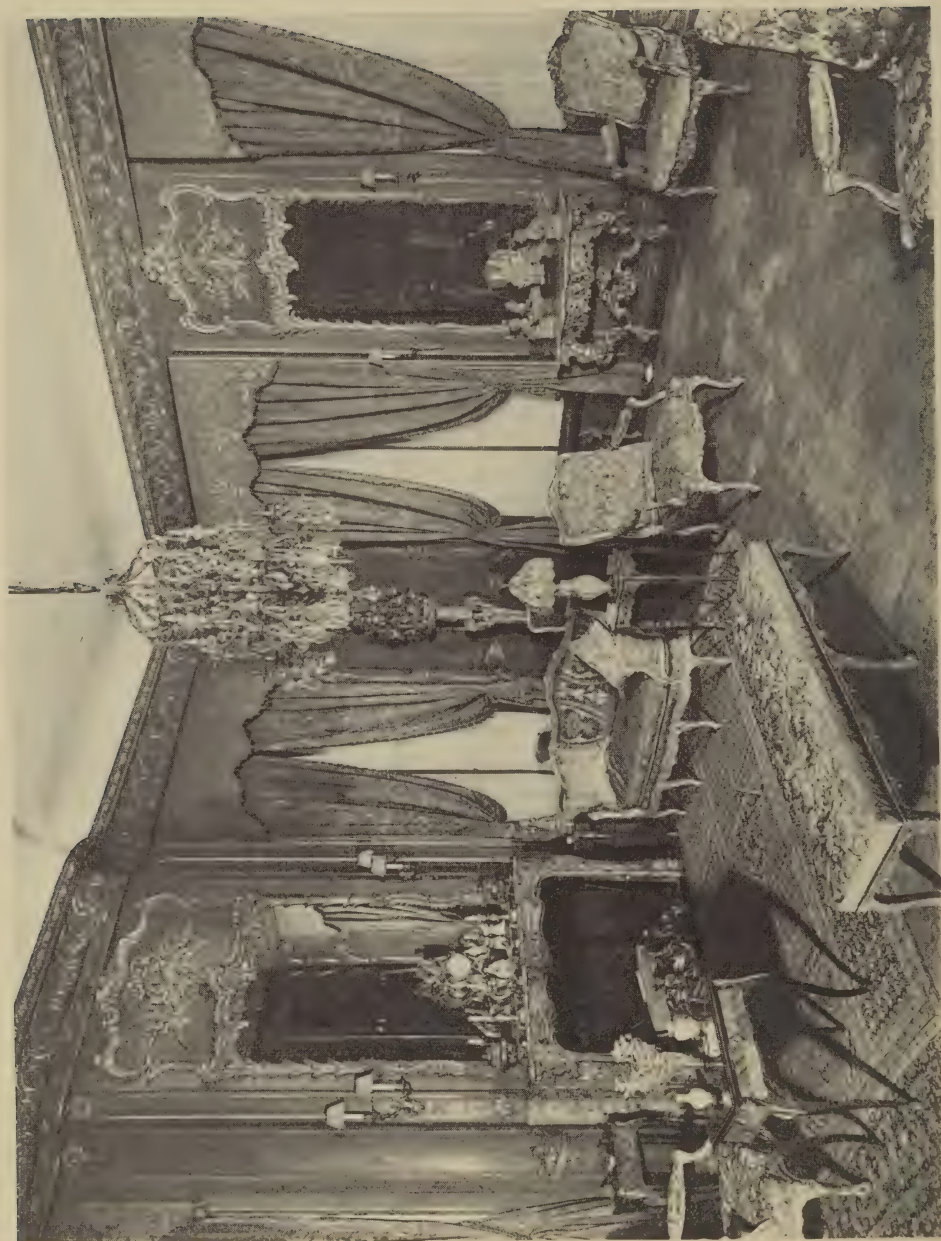
The French furniture in the collection comprises a choice assortment of

small tables, writing cabinets and commodes exhibiting good marquetry work, notably the cabinet by Charles Ellaume [Number 82]. Dominating the furniture is the pair of Louis XVI consoles [Number 111], which together with the Ellaume cabinet were selected for exhibition at the Metropolitan Museum of Art during its Fiftieth Anniversary Celebration in 1920. A beautiful *canapé* [Number 113], probably from the *atelier* of Charles Cressent, some good Régence *fauteuils* and a Louis XVI suite of *canapé* and *fauteuils* complete this category.

Seventeenth and eighteenth century French sculpture includes the exquisite terra cotta statuette of a *baigneuse* [Number 14] by Etienne Maurice Falconet, which was a feature of the Metropolitan Museum of Art's Exhibition of French Eighteenth Century Sculpture and Painting in 1935-36. The marble bust of a nobleman [Number 16] is a powerfully executed work, given to Germain Pilon. A small group of paintings in the collection includes *Winter*, a delightful figural allegory, given to Jean-Baptiste Huet and *Portrait of a Boy* by John Opie, R.A.

The collection was until recently contained in the Renaissance style mansion (now demolished) at the northeast corner of 73 Street and Park Avenue, built by Oakleigh Thorne in 1912 to house the art collections formed by himself and his brother, the late Thomas P. Thorne, and purchased by Mrs F. Gray Griswold in 1916.

CHARLES PACKER

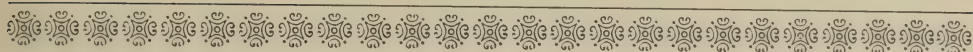


LOUIS XV SALON IN THE FORMER GRISWOLD RESIDENCE

## AFTERNOON SESSION

*Saturday, February 15, 1941, at 2 p.m.*

CATALOGUE NUMBERS 1 TO 160 INCLUSIVE



### SEVRES, MEISSEN, AND OTHER PORCELAIN AND BISQUE FIGURES AND ORNAMENTS

#### 1. SAXE PORCELAIN GROUP

Youth and maiden with grapes, symbolizing the vintage.

*Height, 10 inches*

2. SAXE PORCELAIN FIGURE OF A PARROT, MOUNTED IN BRONZE DORÉ  
Green, blue, and yellow bird with spread wings, on a flowered stump  
and surmounting a gilded bronze rocaille scroll plinth; imperfect.

*Height, 14 inches*

3. PAIR SAMSON DECORATED PORCELAIN URNS, MOUNTED IN BRONZE DORÉ  
Simulating Chinese porcelain and with rims, bases, and mounts of gilded  
bronze; repaired.

*Height, 11 inches*

4. MEISSEN DECORATED PORCELAIN SMALL JAR, MOUNTED IN BRONZE DORÉ  
*Circa 1790*

Painted with sprigs of flowers and leaves in colors, with gilded bronze  
mounts of later date; cover repaired.

*Height, 5¾ inches*

[See illustration on page 39]

5. PAIR LOUIS XVI SÈVRES PÂTE TENDRE ROSE POMPADOUR CACHEPOTS

*Dated 1774-5*

Cylindrical with lightly flaring foot and shell-shaped handles; beautifully painted with clusters of flowers and leaves in reserves in a rose pink ground gilded with rocaille scrolls and flowers. Date and decorator's marks underneath in blue. Repaired.

*Height, 7½ inches; diameter, 8 inches*



[NUMBER 6]

6. PAIR LOUIS XVI SÈVRES WHITE AND GOLD BISQUE URNS

PROBABLY MODELED BY LOUIS-SIMON BOIZOT

Dated 1776

Of baluster form with spirally fluted neck and gadrooned rim; the cylindrical centre section decorated in relief with gilded swags of flowers depending from female masks and ribbon knots. Marked in yellow under socle with crossed Ls enclosing a Y, surmounted by a crown. Surmounting ormolu square base. In square vitrine.

Height, 16½ inches

1900-  
*Note:* This pair of Sèvres bisque urns is of the period termed the royal period, which was unexcelled in the history of the Sèvres Manufactory. During that time some of the most celebrated French sculptors were employed, including Le Riche, Boizot, Perrotin, and Duru. Monsieur Bertrand of the Musée de Sèvres stated several years ago that the design for these vases was in the archives at Sèvres and that as he did not know of the existence of any other examples modeled on this design, he believed the present pair to be unique.

Exhibited at the Metropolitan Museum of Art, New York (Fiftieth Anniversary Celebration), 1920

From Duveen Bros., New York

Collection of Thomas P. Thorne, New York, N. Y.

[See illustration]

## CHINESE PORCELAINS

## 7. BLUE AND WHITE SOFT PASTE COVERED JAR

*K'ang-hsi*

250 Cylindrical, decorated with lozenge-shaped panels of conventional ornamentation and mounted in bronze.

*Height, 5 inches*

## 8. ROSE VERTE PORCELAIN JARDINIÈRE

*Yung Chêng*

75 Mortar-shaped, decorated in colored enamels with figures of Immortals and scholars, illustrating a legend. Six-character mark.

*Height, 6½ inches*

From Lewis &amp; Simmons, Inc., New York



{NUMBER 9}

## 9. CAMELLIA-LEAF GREEN TEMPLE GARNITURE

*K'ang-hsi*

600- In old bronze form. Comprising: a rectangular baluster-shaped incense vase resting on four elephantine legs carved with grotesque human masks, the body molded and carved with panels of *Shou* and diaper ornament and other symbols, the cover surmounted by a *kylin* finial; and a pair of square beaker-form vases *en suite*. With wood stands. Very fine and rare.

*Heights, 13¼ and 15 inches*

{See illustration}



[NUMBER 10]

10. THREE-COLOR STATUETTE OF KUAN YIN

*K'ang-hsi*

900- The goddess of Love seated cross-legged and wearing rich flower-brocaded robe and jewels; by her right hand is placed a tiny figure of an infant acolyte. Surmounting a lotus throne rising from a pavilion decorated with panels of floral diaper ornament and other motives. Biscuit porcelain glazed in beautiful green, aubergine, and yellow, the face and hands white. With stand. Very fine and rare.

*Height, 17 inches*

From Parish-Watson & Co., Inc., New York

[See illustration]

11. PAIR FLAMBÉ BULBOUS VASES, MOUNTED IN BRONZE DORÉ *Ch'ien-lung*  
Invested with a beautiful *soufflé* liver red glaze showing a crystalline  
flecking or powdering in places; mounted with gilded bronze dolphin  
handles, rims, and square base of later date. *Height, 13<sup>3</sup>/<sub>4</sub> inches*

[See illustration facing page 50]



[NUMBER 12]

12. PAIR THREE-COLOR STATUETTES OF FU-LIONS *K'ang-hsi*  
Seated male lion, with right paw resting on a brocade ball, and female  
lion with cub; both of ferocious mien and glazed a beautiful leaf green,  
aubergine, and yellow, with blue manes. Surmounting oblong plinths  
with perforated sides, decorated with floral diaper pattern and white  
'hawthorn' in a pale green 'crackled ice' ground. Very fine and rare.  
*Height, about 13 inches*

From Parish-Watson & Co., Inc., New York

[See illustration]

13. FAMILLE ROSE GARDEN SEAT  
Of inverted pear form, with perforated sides and circular top; decorated  
with Flowers of the Seasons, *Shou* ornament, and a figure subject from  
Taoist lore, in *famille rose* enamels. *Height, 18 inches; diameter, 12 inches*

TERRA COTTA, BRONZE, AND MARBLE SCULPTURES

ETIENNE MAURICE FALCONET

FRENCH: 1715-1791

[Terra Cotta Statuette]

14. NYMPHE DESCENDANT AU BAIN

1700-  
A nude nymph holding a scanty drapery about her thighs, her body bent slightly forward and to the left, her gaze directed downward, is about to step into a pool. Surmounting circular wood plinth simulating *vert antique* marble. In vitrine. *Height, 14 1/4 inches*

*Note:* The statuette represents what is probably Falconet's most popular subject; a bronze version is in the Wallace Collection, London, and a marble figure is in the Louvre. The present statuette was acquired in Rome and is believed to have won for the sculptor the Prix de Rome, and to have served as a model for the marble figure now in a prominent New York collection.

Exhibited at the Metropolitan Museum of Art, New York, (Exhibition of French Painting and Sculpture of the Eighteenth Century) 1935-1936

Collection of Oakleigh Thorne, New York, N. Y.

[See illustration]



{NUMBER 14}



[NUMBER 15]

GUILLAUME COUSTOU

FRENCH: 1677-1746

[Bronze Equestrian Group]

15. CHEVAL DE MARLY

250- A nude youth with cloth girding his loins, on foot and holding the reins of a prancing stallion with wildly flowing mane, an animal pelt across its back. Signed: COUSTOU, on the rocky plinth. Rich dark brown patina.

*Height, 28½ inches*

*Note:* This is a small scale replica of the famous equestrian group by Coustou at the entrance of the Avenue des Champs Elysées in Paris.

From Giuseppe Salvadori, Florence

[See illustration]



[NUMBER 16]

GERMAIN PILON

FRENCH: 1535-1590

[Sculptured Marble Bust]

16. NOBLEMAN IN ARMOR

50- A man of imperious countenance with short curly hair, mustaches and small beard, wearing a pleated stiff ruff and armor corselet with a heraldic device consisting of a winged grotesque human mask on the front. Surmounting a socle of figured dark gray marble.

*Height with socle, 31 $\frac{3}{4}$  inches*

[See illustration]



[NUMBER 17]

## ANTONIO ROSSELLINO

ITALIAN: 1427-1470

[Polychromed Stucco Bas-Relief]

## 17. MADONNA AND CHILD

Represented at three-quarter length, seated, the Madonna wears crimson and gold garments, and the white veil on her head is surrounded by a gold halo inscribed: *Ave Regina Celorum Vir.*; the Infant seated on a cushion clasps a dove. Behind the figures, a pair of festooned gilded *torchères* against a blue background.

*Height, 32½ inches; width, 23½ inches*

[See illustration]

## P A I N T I N G S

## EDWARD TROYE

AMERICAN: 1808-1874

## 18. THOROUGHBREDS: TWO PAINTINGS

'Boston', a chestnut thoroughbred in profile to the right; and 'Lexington' a bay, in profile to the left. Landscape backgrounds. Both signed at lower left, E. TROYE, and dated 1839 and 1836, respectively.

*Oil on paper: Height, 8 inches; length, 10¼ inches*

*Note:* Inscriptions on the back, signed by Mr Griswold, 1912, state that the above are sketches by Troye for paintings owned by the Jockey Club.

## FRANCESCO GUARDI [ATTRIBUTED TO]

VENETIAN: 1712-1793

## 19. VENETIAN SCENES: PAIR PAINTINGS

Gondolas and fishing boats before the Santa Maria della Salute; and figures upon a broad quay before a *campanile* and *palazzo* bordering a canal.

*Panel: Height, 10¼ inches; width, 7 inches*

EDWIN AUSTIN ABBEY, N.A.

AMERICAN: 1852-1911

20. THE RECITATION

55- Full-length figure upon a stage, the light flooding from below playing over her trailing cream-white gown, the face partly in shadow. Impressionistic background of blue and gold. Signed at lower right, E. A. ABBEY, and dated 1894. *Pastel: Height, 26 1/2 inches; width, 20 1/2 inches*

G. P. A. HEALY, N.A.

AMERICAN: 1813-1894

21. GEORGE WASHINGTON

100- Bust portrait to the left, wearing powdered tie-wig, black coat, and white lace jabot; shaded brown background. After Stuart's Anthenaeum portrait. Signed at lower right, G. P. A. HEALY, and dated 1841.

*Height, 25 3/4 inches; width, 21 1/4 inches*

See Morgan and Fielding, *The Life Portraits of Washington and Their Replicas*, 1931, p. 344

LUDWIG MUNTHE

NORWEGIAN: 1841-1896

22. DUTCH CANAL SCENE: WINTER

60- The sun obscured by darkening clouds, above the low snow-covered roofs of a village and a windmill, the houses bordering a canal which flows into the foreground. Signed at lower left, L. MUNTHE.

*Cradled panel: Height, 23 1/2 inches; width, 17 1/2 inches*

From M. Knoedler & Co., Inc., New York

FRENCH SCHOOL

23. PAIR DECORATIVE FLOWER PAINTINGS

200- Urns of roses and assorted garden flowers. Gilded frames.

*Height, 19 1/2 inches; width, 15 1/2 inches*



[NUMBER 24]

JEAN BAPTISTE HUET

FRENCH: 1745-1811

24. WINTER

A girl in rose gown and a youth in blue seated with a basket of fruit before an embankment at the left, while a boy approaches, carrying fagots for a campfire; at the right, an animated pair in blue-green and rose are skating on a frozen pond. Landscape background with deep blue cumulus sky.

*Height, 38 inches; width, 37 inches*

[See illustration]



{NUMBER 25}

JOHN OPIE, R.A.

BRITISH: 1761-1807

25. PORTRAIT OF A BOY

Waist-length figure of a boy with fair hair, the youthful features sharply lighted from above; wearing a dark blue coat with ruffled white V-neck collar and striped yellow vest. Dark background.

*Height, 30 inches; width, 22½ inches*

{See illustration}

## BRONZE DORE CLOCKS, CANDELABRA, APPLIQUES AND CHENETS

### 26. DIRECTOIRE BRONZE DORÉ AND SAXE PORCELAIN PETITE EPERGNE

*French, Late XVIII Century*

80 — In the form of a flower arbor enshrining the figure of a peasant girl standing in a trellised porch on an oblong plateau. *Height, 10 inches*



[27]

[28]

[27]

[28]

### 27. PAIR LOUIS XVI BRONZE DORÉ FLAMBEAUX *French, XVIII Century*

Composed of an ovoid urn scone surmounting a spirally fluted tapered baluster shaft rising from a bell-shaped flaring circular base. Magnificently chiseled with stiff acanthus leaves, laurel vines, grapevine and festoons of beads on the stem, scone, and base. *Height, 11¾ inches*

60 — *Note:* This pair of *flambeaux*, together with the following pair to which they are closely related, are undoubtedly among the finest French ormolu in America. The superb chiseling and form indicate an artist of the first rank, probably Thomire or Gouthière.

Exhibited at the Metropolitan Museum of Art, New York (Fiftieth Anniversary Celebration), 1920

[See illustration]

28. PAIR LOUIS XVI BRONZE DORÉ FLAMBEAUX  
Closely similar to the preceding.

*French, XVIII Century*  
*Height, 11½ inches*

See note to the preceding.

[See illustration on preceding page]

29. PAIR LOUIS XV BRONZE DORÉ APPLIQUES ATTRIBUTED TO CAFFIERI

*French, XVIII Century*

Formed of a bust of a woman with feathers in her hair, terminating below in a rocaille scroll embellished with acanthus leaves; from the centre radiates, at either side, a foliated and voluted arm supporting a candle sconce. Wired for electricity.

*Height, 21 inches*

*Note:* The figures embellishing these appliques are a French eighteenth century personification of the continent of America, or the 'Indies' as it was sometimes termed.

Collection of Oakleigh Thorne, New York, N. Y.

30. PAIR LOUIS XVI BRONZE DORÉ AND CREAM MARBLE URNS

*French, XVIII Century*

Ovoid body and square foot of cream statuary marble; beautifully mounted, the eagle-embellished flaring rim festooned with flower swags in gilded bronze and the beaded and fluted socle also of bronze. *Height, 11 inches*

*Note:* The mounts on these vases exhibit the quality of fine goldsmith's work. They are understood to have been made for the Empress Catherine of Russia.

Collection of Thomas P. Thorne, New York, N. Y.

[See illustration of one]



{31}

{30}

{31}

31. PAIR LOUIS XVI BRONZE DORÉ CASSOLETTES *French, XVIII Century*  
 Formed as a classic tripod hung with festoons of flowers depending from satyr masks and supporting a reversible candle sconce; the circular base embellished with a band of formal acanthus. *Height, 7½ inches*  
 Collection of Lady Paget, Lancaster Gate, London, W.  
 From "Cluny", New York

{See illustration}

32. LOUIS XV BRONZE DORÉ PENDULE, DESIGNED BY  
ETIENNE MAURICE FALCONET     *Jean-André Lepaute, Paris, circa 1760*  
Drum-shaped movement, with dial of white enamel inscribed *Lepaute de Belle Fontaine*; bearing the seated nude figure of Mercury with Venus standing just below him and pointing with her finger to a manuscript inscribed with a verse from the poem *L'Art d'Aimer*. The bronze figures and drum movement surmount a shaped oblong plinth of cream-colored marble, *plaqué* with acanthus medallions and leaf volutes in gilded bronze and resting on fluted plinth-shaped feet of the same material.

Height, 19 inches

*Note:* This beautiful clock and the following candelabra are believed to have been executed from models furnished by the sculptor Etienne Maurice Falconet, who is known to have co-operated with the Paris *fondeurs-ciseleurs* in the execution of figural clocks and other ornaments of like character.

Jean-André Lepaute (1720-1787) was appointed *horloger du roi*, and made clocks for the Palais du Louvre. He is regarded as one of the most important of the French clockmakers and is represented in the South Kensington Museum and in the Wallace Collection.

The present clock is understood to have been given by Louis XV to Madame de Pompadour.

Collection of Thomas P. Thorne, New York, N. Y.

Exhibited at the Metropolitan Museum of Art, New York (Fiftieth Anniversary Celebration), 1920

[See illustration]



[NUMBER 32]



[NUMBER 33]

33. PAIR LOUIS XVI BRONZE DORÉ FIGURAL CANDELABRA

DESIGNED BY ETIENNE MAURICE FALCONET

*French, XVIII Century*

750- Exquisitely formed as figures of two semi-nude nymphs supporting between them an urn of fruits, from which rises a cluster of three cornucopia-shaped branches embellished with voluted sprays of bay leaves and centring a finial or ornament embodying coiled dolphins and pineapple. The figures stand upon a fluted round plinth, the base of which is decorated with formal grapevine and acanthus. Wired for electricity.

*Height, 36½ inches*

See note to the preceding.

Collection of Thomas P. Thorne, New York, N. Y.

[See illustration]



[NUMBER 34]

## 34. PAIR LOUIS XVI BRONZE DORÉ APPLIQUES BY GOUTHIERE

*French, XVIII Century*

Composed of five curved branches embellished with acanthus leaves and terminating in grapevine-festooned urn sconces, which radiate from a lyre-shaped plaque interwoven with branches of bay leaves and suspended from a ribbon knot and cluster of flowers. At the head of the lyre is the emblem of the sun in splendor. Wired for electricity.

*Height, 38 inches*

*Note:* These magnificent appliques are understood to belong to a set of twelve made by Pierre Gouthière, celebrated *fondeur-ciseleur* of the Louis XVI period, for Prince Demidoff of Russia. Another pair from the set is in the collection of Lord North. The original bill recording the purchase of the set of appliques from Gouthière is said to be still in existence.

Collection of Thomas P. Thorne, New York, N. Y.

[See illustration of one]

35. PAIR LOUIS XV BRONZE DORÉ CHENETS

Formed as female terminal figures surmounting rocaille leaf, flower, and scroll plinth. *Height, 10½ inches*

60-

36. PAIR LOUIS XV BRONZE DORÉ APPLIQUES

*French, XVIII Century*

Formed of a voluted and foliated branch supporting a candle sconce and emerging from a rocaille-scrolled acanthus and shell wall plaque. Stamped with a crowned c. Wired for electricity. *Height, 15½ inches*

120-

Collection of Oakleigh Thorne, New York, N. Y.

37. LOUIS XV BRONZE DORÉ CARTEL

*André Furet, Paris*

The case of gilded bronze in the form of a rocaille flower, leaf, and scroll cartouche embellished with figures of birds and with female masks, surmounted by an amor. The white and blue enamel dial inscribed: *André Furet à Paris.* *Height, 34 inches*

120-

Collection of Thomas P. Thorne, New York, N. Y.

38. LOUIS XVI BRONZE DORÉ ANNULAR CLOCK, DESIGNED BY

ETIENNE MAURICE FALCONET *Jean-André Lepaute, Paris, circa 1775*

Called a 'Three Graces' clock, formed of the figures of three scantily draped nymphs holding garlands of flowers and supporting on their up-raised hands a garlanded urn upon which is seated an amor. This urn contains the movement, and the time is indicated by an arrow held by the amor. The figures stand upon a buttressed circular plinth of bronze and *bronze doré* embellished with sprays of laurel and acanthus medallions. Base inscribed: *Lepaute à Paris.* *Height, 20¾ inches*

1000-

*Note:* Lepaute excelled in figural clocks of this kind. The chiseling is believed to be the work of Viron or St. Germain. The present clock was formerly in the collection of Sir Richard Wallace, Bart., who donated to the British nation the famous collection which bears his name.

Collection of Sir Richard Wallace, Bart., London

From Jacques Seligmann & Co., Inc., New York

Exhibited at the Metropolitan Museum of Art, New York (Fiftieth Anniversary Celebration), 1920

[See illustration]



[NUMBER 38]

- 150- 39. PAIR LOUIS XVI BRONZE DORÉ CHENETS *French, XVIII Century*  
Of balustrade form, *plaqué* with a frieze of formal grapevine and surmounted by a grapevine-festooned urn, a cluster of amatory trophies, and a smaller complementary urn. *Height, 18 inches*

*Note:* These fine *chenets* are notable for their well-balanced proportions and virility of line and are considered to be from the atelier of Gouthière.

Collection of Thomas P. Thorne, New York, N. Y.

- 100- 40. PAIR LOUIS XV BRONZE DORÉ APPLIQUES *French, XVIII Century*  
Formed of two voluted arms supporting candle sconces with beaded *bobèches* and converging on a rocaille acanthus scroll and grape-cluster wall plaque. Wired for electricity. *Height, 17½ inches*  
Collection of Oakleigh Thorne, New York, N. Y.

- 35- 41. LOUIS XV BRONZE DORÉ AND MEISSEN PORCELAIN CANDELABRUM  
Formed as a cluster of flowering branches rising from a rocaille leaf-scrrolled plinth and containing two sconces for candles; the centre enclosing a Meissen porcelain figure of a bird with brilliant plumage. *Height, 10 inches*

- 300- 42. LOUIS XVI BRONZE DORÉ EPERGNE WITH CHINESE PORCELAIN FIGURES OF FU-LIONS *French, XVIII Century*  
Formed of a shaped oblong *plateau* with perforated *guilloche* frieze and border of chiseled laurel husk ornament, from which rises an openwork oval basket or urn flanked by a pair of antique Chinese turquoise blue and aubergine glazed porcelain statuettes of male and female Fu-lions. *Height, 10½ inches*

*Note:* The epergne is considered to be the work of Forestier, *fondeur-ciseleur* of the Louis XVI epoch.

Collection of E. Fitzhenry, Esq., London  
From P. W. French & Co., New York

- 350- 43. PAIR LOUIS XVI BRONZE DORÉ APPLIQUES, ATTRIBUTED TO GOUTHIERE *French, XVIII Century*  
Formed of a horizontal member with openwork valance supported on a voluted arm and carrying two urn-shaped sconces. Wired for electricity. *Height, 18 inches*

*Note:* A pair of appliques of most ingratiating and uncommon form. They are understood to have been made for Queen Marie Antoinette.

From Sichel, Paris



[NUMBER 44]

44. LOUIS XV BRONZE DORÉ CARTOUCHE-FORM PENDULE BY ST. GERMAIN  
*French, XVIII Century*

The case of gilded bronze is in the form of rocaille scroll cartouche embellished with sprigs of flowers and leaves and surmounted by the figure of a nude amor holding a telescope to his eye; the lower part in the form of an arbor enshrining a Meissen porcelain group of a young woman and two children, symbolizing Maternal Love, while at either side of the movement stand Meissen porcelain figures of Chinamen in colorful costumes. Stamped: ST. GERMAIN on the base.

*Height, 27½ inches*

*Note:* St. Germain, eminent *fondeur-ciseleur* of the Louis XV period, specialized in fine clock cases of both *pendule* and *cartel* form and had his establishment in the rue St. Nicolas.

Collection Count M. de Camondo, Paris  
 From Jacques Seligmann & Co., New York

[See illustration]

- 1400- 45. PAIR LOUIS XV BRONZE DORÉ CANDELABRA, WITH  
 MEISSEN PORCELAIN FIGURES *French, XVIII Century*  
 Formed as a rising three-spray branch of scrolled acanthus leaves supporting flower-shaped candle sconces; on rocaille scroll circular plinth. All of gilded bronze and enshrining contemporary Meissen porcelain figures of a gallant and maiden as shepherd and shepherdess, the youth holding a bird, the girl a cage, with dog and lambs at their feet. Figures show some small chips. *Height, 20½ inches*

[See illustration]

- 100- 46. PAIR LOUIS XVI BRONZE DORÉ APPLIQUES  
 IN THE MANNER OF DELAFOSSE *French, XVIII Century*  
 Formed as the terminal figure of a winged *putto* holding two cornucopia-shaped branches terminating in circular sconces; the lower part or plinth of the figure garlanded with flowers, from which are suspended a group of amatory trophies. Wired for electricity. *Height, 19 inches*  
 Collection of Oakleigh Thorne, New York, N. Y.

- 500- 47. PAIR LOUIS XV BRONZE DORÉ CHENETS IN THE MANNER OF CAFFIERI  
*French, XVIII Century*  
 Formed as nude figures of children, seated, the little boy playing on a pipe and the little girl clasping a bagpipe; on rocaille acanthus scroll and flower plinth, in the folds of which is a serpent. Fine and rare. *Height, 13 inches*  
 Collection of Thomas P. Thorne, New York, N. Y.

[See illustration]

- 175- 48. PAIR LOUIS XVI BRONZE DORÉ CHENETS *French, XVIII Century*  
 Composed of a garlanded flaming urn and a smaller similar urn, surmounting a shaped oblong plinth decorated with laurel leaves, acanthus scrolls, and spiral flutes. On coniform feet. *Height, 14 inches*



[NUMBER 45]



[NUMBER 47]



[50]

[49]

[50]

135 49. LOUIS XVI BRONZE DORÉ PENDULE

*French, XVIII Century*

Formed of a shaped oblong plinth surmounted by a short octagonal column supporting the drum-shaped movement, around which are poised five nude amors on clouds, symbolizing the Arts and Sciences. The plinth base *plaqué* with emblems of similar significance. *Height, 18 inches*

[See illustration]

460 50. PAIR LOUIS XVI BRONZE DORÉ STATUETTES

*French, XVIII Century*

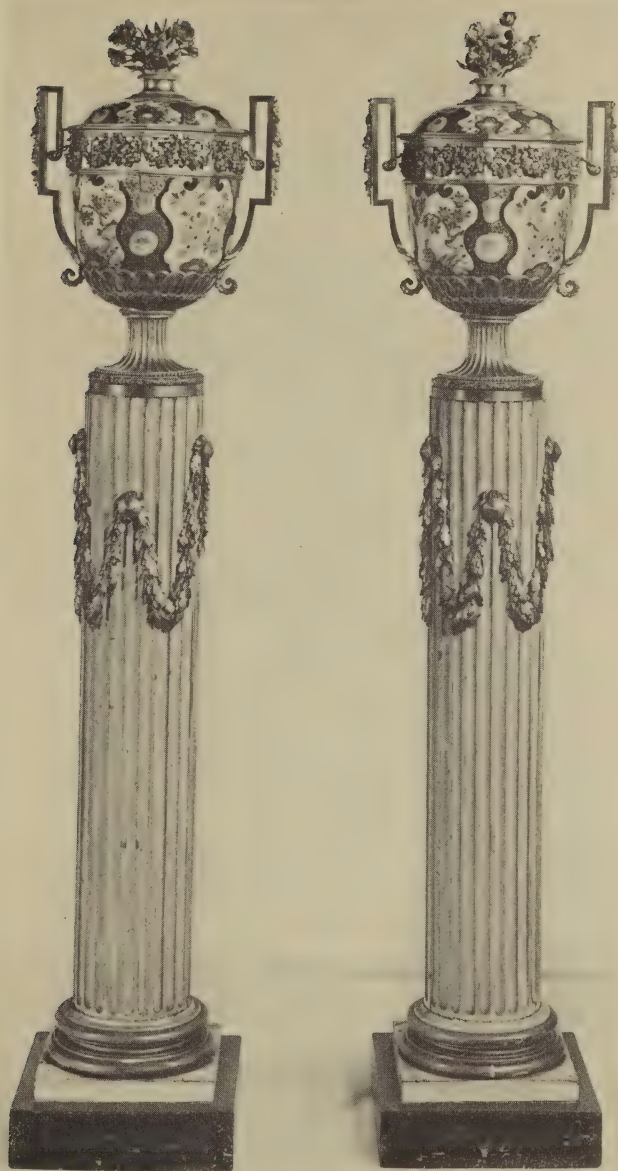
Standing figure of a draped bacchante, probably originally supporting a candelabra; surmounting a round plinth of *rosso antico* marble banded at the centre in gilded bronze chiseled with sportive amors. On gilded bronze square base. *Height, 13 $\frac{3}{4}$  inches*

From Jacques Seligmann & Co., Inc., New York

[See illustration]

60- 51. PAIR BRONZE DORÉ CANDELABRA WITH CHINESE PORCELAIN FIGURINES

Formed as clusters of flowering branches, with sconces for three candles and enshrining a Chinese porcelain figure of a kneeling boy holding a jardiniere. *Height, 11 $\frac{1}{2}$  inches*



[NUMBER 53]

PAIR LOUIS XVI BRONZE DORÉ AND IMARI PORCELAIN URNS  
ON CARVED WOOD COLUMNS OF THE PERIOD

- 180- 52. PAIR LOUIS XVI BRONZE DORÉ APPLIQUES *French, XVIII Century*  
Formed of a figure of a nude infant Pan, from the base of which radiate two foliated and voluted arms supporting urn-shaped sconces. Wired for electricity. *Height, 20 inches*  
Collection of Thomas P. Thorne, New York, N. Y.

- 480- 53. PAIR LOUIS XVI BRONZE DORÉ AND IMARI PORCELAIN  
TWO-HANDLED URNS *French, XVIII Century*  
The body and cover of Imari porcelain painted with groups of flowers, fruits, and mythological creatures in shaped panels or reserves in a blue ground decorated with chrysanthemums and leaf arabesques in *rouge de fer* and gold. The wide *ajouré* rim, square looped handles, fluted socle and base of gilded bronze enriched with swags of flowers and leaves and laurel wreaths; the cover surmounted by a cluster of flowers in gilded bronze. Covers repaired. Surmounting a carved wood white and gold column of the period. *Height of urn, 26 inches*  
Collection of Thomas P. Thorne, New York, N. Y.  
Exhibited at the Metropolitan Museum of Art, New York (Fiftieth Anniversary Celebration), 1920

[See illustration on preceding page]

- 125- 54. LOUIS XVI BRONZE DORÉ AND WHITE MARBLE PENDULE  
The drum-shaped movement surmounted by the figures of two amors, an eagle at one side. White marble plinth. *Height, 15¾ inches*  
From Warwick House, Ltd., New York

- 110- 55. SET OF FOUR BRONZE DORÉ APPLIQUES, WITH  
SAXE PORCELAIN FLOWERS *Louis XV Style*  
Formed as clusters of flowers and leaves, with two foliated branches. *Height, 12 inches*  
Wired for electricity.

- 100- 56. PAIR LOUIS XV BRONZE DORÉ FLAMBEAUX  
In the style of Meissonier, with rocaille acanthus stem, shaped scone, and flaring base. *Height, 9¾ inches*  
From Henry Symons & Co., Inc., New York

## FRENCH FURNITURE AND DECORATIONS

## 57. PAIR SANGUINE DRAWINGS

*French School*

Depicting a shepherdess seated in a landscape, with a sheep and doves; and a maiden holding a target in the shape of a heart.

Height,  $7\frac{1}{2}$  inches; length,  $9\frac{3}{4}$  inches

## 58. TWO FRENCH COLOR PRINTS

Le Dejeuner [and] Le Diner. Small folios, good impressions, trimmed. Published in Paris by Bonnet. Framed.

## 59. PENCIL AND SANGUINE DRAWING: LA PETITE JARDINIÈRE

*Attributed to Jean Baptiste Huet, French: 1745-1811*

Depicting a child carrying a garlanded staff and flower basket, walking through a garden.

Height, 12 inches; width,  $8\frac{3}{4}$  inches

## 60. LOUIS PHILIPPE DECORATED AND CARVED MOTHER OF PEARL FAN

*French, circa 1830*

Painted with a group of ladies in rococo costume, the mother of pearl staves intricately carved with flowers and scrolls. In gilded glazed case.

Length open, 19 inches

## 61. LOUIS XVI TERRA COTTA GROUP

La Naissance du Dauphin. A seated female figure holding an infant on a shield decorated with *fleurs de lis*, a winged nude amor at her side. On *bleu turquin* marble plinth.

Height,  $11\frac{1}{2}$  inches

[See illustration facing page 44]

## 62. CELADON MELON-SHAPED VASE, FITTED AS LAMP

*Cb'ien-lung*

Vertically ribbed, with contracting neck; mounted as a lamp, with shade and gilded bronze base.

Height,  $13\frac{3}{4}$  inches

63. TERRA COTTA STATUETTE

*French, XVIII Century*

Chubby nude amor standing by a tree stump, a quiver of arrows slung at his side; surmounting marbled wood plinth. Manner of 'Clodion'.

*Height, 11 $\frac{1}{4}$  inches*

[See illustration on page 40]

64. SCULPTURED STATUARY MARBLE BUST

*Follower of Pajou*

Lady of the French court, probably Madame du Barry. Surmounting molded oblong plinth.

*Height, 28 $\frac{1}{2}$  inches*

65. CELADON VASE LAMP, MOUNTED IN BRONZE DORÉ

Ribbed bulbous or melon-shaped vase with dragon-form handles; with Louis XV gilded bronze rocaille mounts. Fitted as a table lamp with silk embroidery shade. Base repaired.

*Height, 25 inches*

66. PAIR LOUIS XVI CARVED AND GILDED FOOTSTOOLS

Small oval stool covered in old green velours.

*Length, 14 $\frac{1}{2}$  inches*

67. LOUIS XVI CARVED AND GILDED FOOTSTOOL

*French, XVIII Century*

Oblong, with carved frame and fluted short legs; slip top covered in blue cut velours.

*Length, 19 inches*

68. LOUIS XV BOIS DE ROSE MARQUETERIE PETITE COMMODOE

MOUNTED IN BRONZE DORÉ

Small oblong commode or table with gently undulating sides, top rimmed in bronze. Containing three drawers, one fitted for writing purposes; with shaped undershelf. Inlaid in a floral lattice design in light and dark woods. Top protected with plate glass.

*Height, 28 inches; width, 17 inches*

69. LOUIS XV CARVED WALNUT AND CRIMSON DAMASK BERGÈRE

Molded, voluted, and flower-carved frame; loose seat cushion.



[NUMBER 70]

## 70. LOUIS XV BOIS DE ROSE PARQUETERIE SMALL TABLE

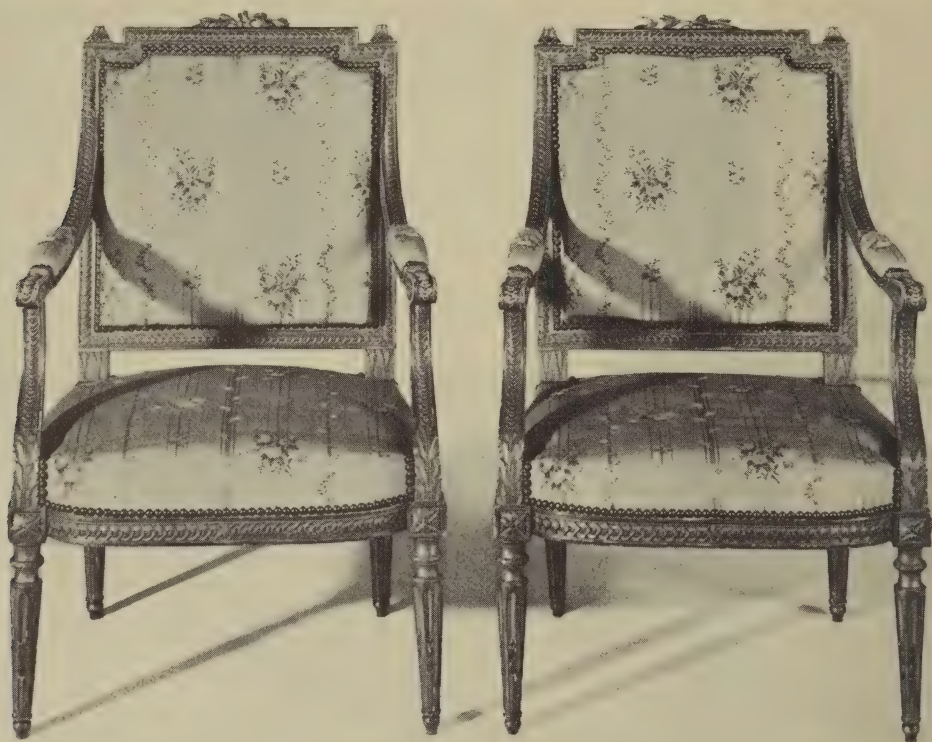
MOUNTED IN BRONZE DORÉ

*French, XVIII Century*

Lady's small writing table, the shaped oblong top and the frieze inlaid in a *parqueterie* design and banded with different woods. The top guarded on three sides by a low gallery; a pull-out shelf at one side lined with green velvet; a drawer fitted to hold writing requisites at one end. The cabriole supports enriched with gilded bronze rocaillon mounts and shoes. Some restoration.

*Height, 28½ inches; width, 22¾ inches*

[See illustration]



[NUMBER 71]

- 120- 71. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS *French, XVIII Century*  
Rectangular back, seat, and armpads covered in flowered and striped ivory  
silk. The molded frame and round tapered supports carved with guilloche  
ornament, acanthus, and fluting.

*Note:* The pair of *fauteuils*, together with the six following catalogue numbers  
comprise a suite of ten *fauteuils*, two *marquises*, and a *canapé* of the Louis XVI  
period. The frames, which are in an uncommonly fine state of preservation, are in  
the manner of Jacob.

Collection of Oakleigh Thorne, New York, N. Y.

[See illustration]

- 70- 72. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS *French, XVIII Century*  
*En suite* with the preceding.

Collection of Oakleigh Thorne, New York, N. Y.

- 120- 73. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS *French, XVIII Century*  
*En suite* with the preceding.

Collection of Oakleigh Thorne, New York, N. Y.

- 80- 74. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS *French, XVIII Century*  
*En suite* with the preceding.  
 Collection of Oakleigh Thorne, New York, N. Y.
- 80- 75. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS *French, XVIII Century*  
*En suite* with the preceding. Covered in rose cut velours.  
 Collection of Oakleigh Thorne, New York, N. Y.
- 75- 76. LOUIS XVI CARVED AND GILDED CANAPÉ *French, XVIII Century*  
*En suite* with the preceding chairs; a group of musical trophies on the  
 crest at the back. *Length, 5 feet*  
 Collection of Oakleigh Thorne, New York, N. Y.
- 120- 77. PAIR LOUIS XVI CARVED AND GILDED MARQUISES *French, XVIII Century*  
*En suite* with the preceding *canapé* and *fauteuils*, but covered in jade green  
 silk velours.  
 Collection of Oakleigh Thorne, New York, N. Y.
- 10- 78. LOUIS XVI CARVED AND GILDED SMALL SCREEN  
 WITH PAINTED CANVAS PANELS *French, XVIII Century*  
 Composed of four narrow canvas panels painted with neo-classic urns,  
 flower festoons, birds and medallions, in the manner of Huet. Carved  
 and gilded frame. *Height, 43 inches; length, 50½ inches*  
 From Charles of London
- 80- 79. LOUIS XV BOIS DE ROSE MARQUETERIE OCCASIONAL TABLE  
*French, XVIII Century*  
 Small oval table with tapered and curved supports and one drawer, the  
 top and undershelf rimmed in gilded bronze. Decorated with foliage  
*marqueterie* in light and dark woods. Top protected with plate glass.  
*Height, 27 inches; width, 17¼ inches*  
 From P. W. French & Co., New York
- 80- 80. LOUIS XV CARVED AND GILDED BANQUETTE IN AUBUSSON TAPESTRY  
*French, XVIII Century*  
 Long rectangular top covered in fine silk and wool tapestry of the period  
 woven with swags and clusters of flowers and rocaille scrolls and vines in  
 crimson, yellow, white, green and tan. Frame and six cabriole legs, carved  
 with shells and leafage, of later date. *Length, 4 feet 10 inches*  
 From Elsie de Wolfe, New York

- 190 81. ADAM CARVED AND LACQUERED ARMCHAIR *English, XVIII Century*  
Oval back, shaped seat and voluted arms covered in yellow *bourette*; the frame carved with guilloche, leaf and ribbon ornament and lacquered white and gold.

- 1300 82. LOUIS XV PALISSANDRE MARQUETERIE CABINET  
MOUNTED IN BRONZE DORÉ

*Charles Ellaume (M.E. 1754); French, XVIII Century*  
Rectangular cabinet enclosed by two doors decorated with clusters of flowers and leaves tied with ribbons in light and dark wood *marqueterie*, the same decoration appearing on the sides and returns. The returns, skirt, and short supports enriched with gilded bronze *rocaille* mounts. Figured black and white marble top. Stamped: C. ELLAUME, M.E., on top of the left front pilaster. *Height, 45¾ inches; width, 31¾ inches*

*Note: Jean-Charles Ellaume worked for more than thirty years in the rue Traversière-Saint-Antoine. He passed master November 6, 1754. Many signed pieces of his are known, mostly Louis XV commodes.*

Collection of Ascher Wertheimer, London

From E. Gimpel & Wildenstein, New York

Exhibited at the Metropolitan Museum of Art, New York (Fiftieth Anniversary Celebration), 1920

[See illustration]

- 175 83. LOUIS XVI INLAID TULIPWOOD COMMODE  
MOUNTED IN BRONZE DORÉ

*French, XVIII Century*  
Rectangular body with slightly projecting centre section, containing two drawers and resting on cabriole legs. Front and ends veneered diagonally with matched panels of tulipwood in borders of kingwood and tinted holly, the returns inlaid with mock fluting. Gilded bronze corner mounts, handles, key plates, and shoes. *Brèche d'Aleppo* marble top. *Height, 33½ inches; length, 39½ inches*

- 500 84. LOUIS XV RICHLY CARVED AND GILDED CONSOLE *French, XVIII Century*  
Console or pier table in the full rococo style, the frieze and voluted supports and stretchers pierced and carved with acanthus flowers and scrolls. Rouge Languedoc marble top. *Height, 32½ inches; length, 47 inches*  
Collection of Thomas P. Thorne, New York, N. Y.



{NUMBER 82}

- 510- 85. LOUIS XV RICHLY CARVED AND GILDED CONSOLE *French, XVIII Century*  
Console or pier table in the full rococo style, of somewhat similar form to the preceding. With gray Ste Anne marble top.

*Height, 32½ inches; length, 57 inches*

Collection of Thomas P. Thorne, New York, N. Y.

- 470- 86. LOUIS XVI CARVED AND GILDED EIGHT-LIGHT CHANDELIER

*French, XVIII Century*

Composed of eight cornucopia-shaped branches surmounted with fruits and festooned with swags of flowers, radiating from an urn-form hub and suspended on chains from a small canopy or dome elaborately carved as a wreath of flowers and leaves. Wired for electricity.

*Height, 49 inches*

*Note:* The chandelier is part of a suite of lighting fixtures executed in France in the latter part of the eighteenth century, and imitating the work of the *fondeurs-ciseleurs*. A two-light applique of the suite is in the Metropolitan Museum of Art, New York (Henschel Collection). 07.225.494 see p. 49

Collection of Thomas P. Thorne, New York, N. Y.

- 360- 87. SET OF SIX LOUIS XVI CARVED AND GILDED DINING CHAIRS

Shaped oval back and seat in dark olive green velours; molded, fluted, and carved frame.

Companions to the following

- 360- 88. SET OF SIX LOUIS XVI CARVED AND GILDED DINING CHAIRS

Companions to the preceding.

- 320- 88A. FOUR LOUIS XVI CARVED AND GILDED DINING CHAIRS

Companions to the preceding.

- 200- 89. LOUIS XVI HAREWOOD MARQUETERIE SECRÉTAIRE À ABATTANT

*French, XVIII Century*

Fall-front writing cabinet fitted with shelves, a cupboard below enclosed by two doors. The front and sides decorated with panels of *chinoiserie* and foliage *marqueterie* in light woods in a ground of harewood banded with other woods. Gray Ste Anne marble top.

*Height, 51 inches; width, 30¼ inches*

From the San Giorgi Gallery, Borghese Palace, Rome



{NUMBER 90}

MEISSEN PORCELAIN JAR: NUMBER 4

## 90. LOUIS XV BOIS DE ROSE OCCASIONAL TABLE

MOUNTED IN BRONZE DORÉ

*French, XVIII Century*

Small oblong table with galleried and leather-lined top; a drawer at one side. Veneered with *bois de rose* and having fine chiseled gilded bronze flower and cartouche corner mounts, key escutcheons, and shoes.

*Height, 29 inches; width 16 inches*

{See illustration}



{NUMBER 91}

TERRA COTTA STATUETTE: NUMBER 63

91. LOUIS XVI INLAID TULIPWOOD COMMUNE, MOUNTED IN BRONZE DORÉ  
*French, XVIII Century*

200 Rectangular commode with two small and two long drawers veneered with panels of diagonally matched tulipwood in borders of *bois de rose*. Gilded bronze corner mounts, handles, escutcheons and shoes. Mottled *brèche d'Aleppo* marble top. Height, 32½ inches; width, 27 inches

{See illustration}

92. LOUIS XV BOIS DE ROSE AND COROMANDEL LACQUER WRITING BUREAU MOUNTED IN BRONZE DORÉ

Lady's writing desk with hinged slant lid revealing small drawers and compartments fitted in tulipwood. The front, top, and sides decorated with incised and painted black lacquer panels; the borders and cabriole supports mounted in gilded bronze. Lacquer requires renovating.

*Height, 34 1/2 inches; width, 31 inches*

Collection of Oakleigh Thorne, New York, N. Y.

93. LOUIS XV TULIPWOOD MARQUETERIE SECRÉTAIRE À ABATTANT

*French, XVIII Century*

Rectangular writing cabinet with fall front enclosing small drawers and shelves; two doors below, enclosing shelves. The front and ends decorated with baskets and clusters of flowers in tinted *marqueterie* in a ground of diagonally veneered tulipwood bordered with kingwood. The valanced skirt and short cabriole supports enriched with gilded bronze *rocaille* mounts. *Brèche d'Aleppo* marble top.

*Height, 47 1/2 inches; width, 38 inches*

From Duveen Bros., Inc., New York

94. LOUIS XVI INLAID TULIPWOOD AND KINGWOOD COMMODORE

*French, XVIII Century*

Rectangular body with three drawers veneered with panels of tulipwood in a herringbone design in borders of kingwood and enriched with bronze mounts, handles, and key plates. *Brèche d'Aleppo* marble top imperfect.

*Height, 33 inches; length, 37 inches*

95. LOUIS XV PALISSANDRE MARQUETERIE OCCASIONAL TABLE

*French, XVIII Century*

Small shaped oblong table with one drawer fitted for writing purposes; on gently curved and tapered supports with bronze shoes. Top and sides inlaid with foliage *marqueterie* in dark woods in a ground of diagonally veneered light wood.

*Height, 28 inches; width, 16 inches*

96. LOUIS XV CARVED AND GILDED MARQUISE IN EIGHTEENTH CENTURY AUBUSSON TAPESTRY

Shaped oval back, seat, and arms in silk-woven tapestry depicting, on the back, a group of children playing in a garden, in a medallion framed with flowers, and, on the seat, a basket of flowers and leaves, also framed in swags of flowers. Carved and gilded frame of later date.

*Length, 45 inches*

Collection of Thomas P. Thorne, New York, N. Y.



[NUMBER 97]

97. LOUIS XVI CITRONNIER MARQUETERIE OVAL TABLE IN THE MANNER OF DAVID ROENTGEN

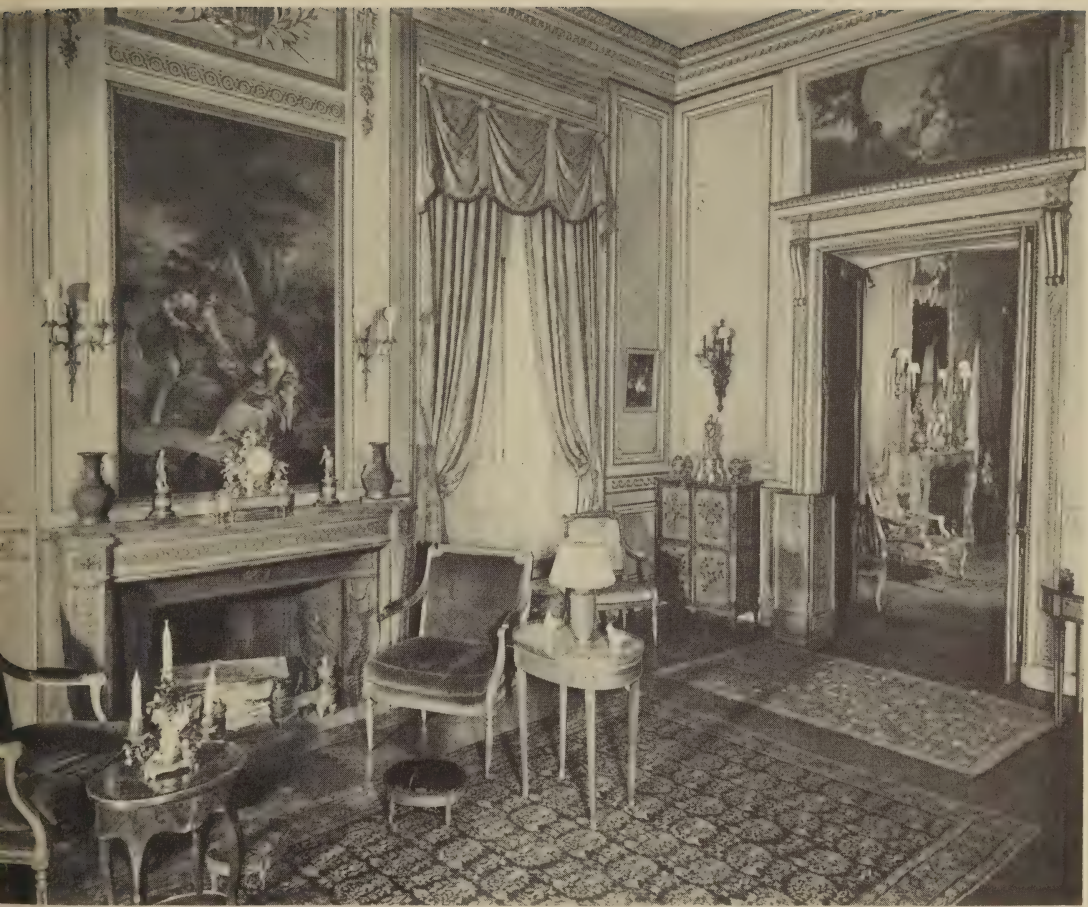
825 ✓ Beautiful small oval table equipped with a drawer in front fitted with four small drawers and, at either end, with a pivoting segmental drawer containing small secret drawers, these end drawers being released by pressing a secret catch underneath. The top finely decorated with figures of Aeneas saving Anchises in tinted *marqueterie*, while around the frieze are groups of martial trophies, all inlaid in a ground of lemonwood bordered with tulipwood. The tapered square legs enriched with gilded bronze pendent husk sprays, paterae, and shoes. Top protected with plate glass.

*Height, 30 $\frac{1}{4}$  inches; width, 29 $\frac{1}{4}$  inches*

*Note:* The table is decorated with marquetry identical with the fine table by Roentgen in the South Kensington Museum (Jones Bequest), which is illustrated in Lady Dilke, *French Furniture and Decoration in the Eighteenth Century*, 1901, p. 106.

From P. Jackson Higgs, New York

[See illustration]



THE MIDDLE SALON IN THE FORMER GRISWOLD RESIDENCE

125- 98. LOUIS XV CARVED AND GILDED CANAPÉ

*French, XIX Century*

With molded flower-carved voluted frame and supports covered in green satin damask.

*Length, 5 feet 5 inches*

Collection of Thomas P. Thorne, New York, N. Y.

175- 99. LOUIS XVI INLAID KINGWOOD FOLDING BOOK CABINET

*French, XVIII Century*

Rectangular cabinet hinged and opening into two sections, fitted with shelves enclosed by wire and silk screen drawers; on turned short legs. Reconstructed.

*Height, 48½ inches; width, 16 inches*

300- 100. INLAID SATINWOOD AND KINGWOOD TRICOTEUSE

*Louis XVI Style*

Small table for *bric à brac* and other uses, with oblong tray top with rounded ends, one side hinged and folding downwards; on supports of simplified lyre form connected by an undershelf. Top and shelf inlaid in a trellis design in satinwood and kingwood, and bordered with brass moldings and gallery. Stamped: EDWARDS & ROBERTS.

*Height, 30¼ inches; width, 29¼ inches.*

From P. Jackson Higgs, New York

325- 101. LOUIS XVI HAREWOOD MARQUETERIE SECRÉTAIRE À ABATTANT

*French, XVIII Century*

Rectangular writing cabinet with hinged let-down front lined with leather and uncovering small drawers and shelves; a drawer in the frieze and two doors below enclosing a cupboard. The front and sides handsomely decorated with groups of musical and amatory trophies, also urns and domestic utensils, in light wood *marqueterie* in a ground of harewood bordered and banded with tulipwood and other woods; gilded bronze mounts on the stiles. Gray Ste Anne marble top.

*Height, 53 inches; width, 37¼ inches*

Collection of Oakleigh Thorne, New York, N. Y.

[See illustration]

100- 102. LATE LOUIS XVI CARVED AND GILDED SMALL TABLE

*French, XVIII Century*

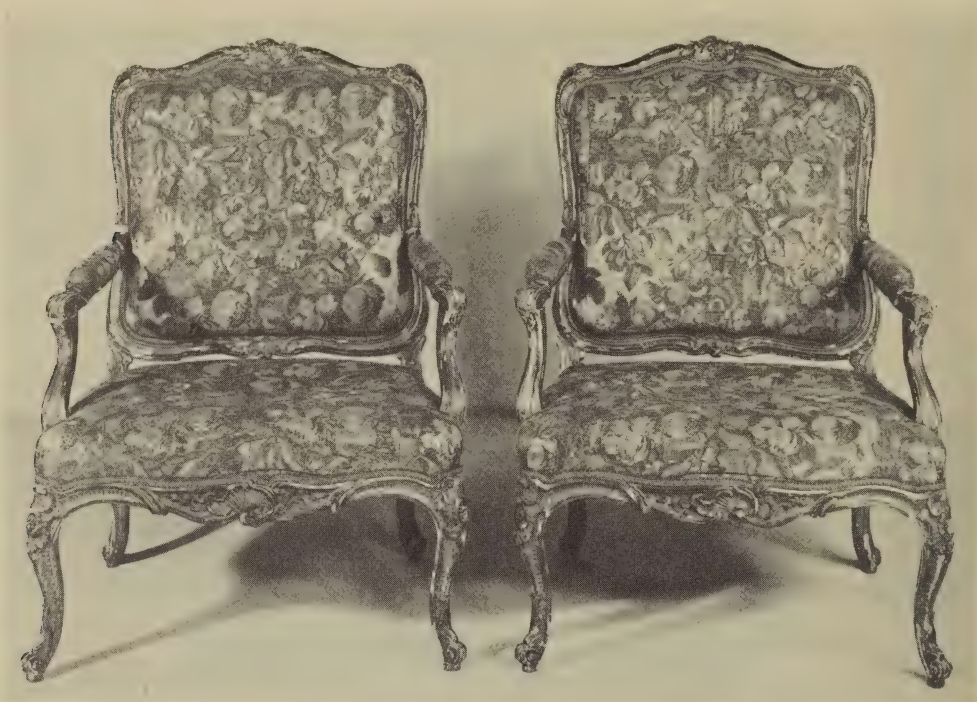
Small oblong table with *jaspé du Var* marble top supported on four vertical winged dragons with looped tails. *Height, 26½ inches; width, 25 inches*

Exhibited at the Metropolitan Museum of Art, New York (Fiftieth Anniversary Celebration), 1920



[NUMBER 101]

LOUIS XVI TERRA COTTA GROUP: NUMBER 61



[NUMBER 103]

103. PAIR RÉGENCE CARVED AND GILDED FAUTEUILS IN SILK BROCADE

*French, Early XVIII Century*

320- Well-proportioned armchair with shaped back, seat, and arms covered in worn silk brocade of the period. Voluted and molded frame and cabriole supports handsomely carved with rocaille flower, shell, and leaf ornament. Companions to the following

[See illustration]

320- 104. PAIR RÉGENCE CARVED AND GILDED FAUTEUILS IN SILK BROCADE

*French, Early XVIII Century*

Companions to the preceding.

## 105. LOUIS XV TULIPWOOD AND KINGWOOD OCCASIONAL TABLE

MOUNTED IN BRONZE DORÉ

Small oblong table with one drawer and curved and tapered supports. Veneered with matched panels of tulipwood, in a ground of kingwood, and ornamented with gilded bronze rocaille mounts. Top protected with plate glass.

*Height, 26½ inches; width, 20 inches*

## 106. LOUIS XV CARVED AND GILDED TRUMEAU WITH OIL PAINTING

*French, XVIII Century*

In two sections, consisting of an upright mirror panel in a beautiful shaped frame delicately carved with trailing flower vines and volutes, surmounted by a cartouche-shaped frame, of similar design, containing a painting on canvas of two rustic lovers.

*Height, 6 feet 9 inches; width, 32 inches*

Collection of Thomas P. Thorne, New York, N. Y.

107. SHERATON INLAID MAHOGANY PEMBROKE TABLE *English, XVIII Century*

Rectangular top with two round hinged leaves, one drawer and square tapered legs.

*Height, 28½ inches; length open, 37½ inches*

## 108. LOUIS XVI LEATHER FOUR-FOLD SCREEN DECORATED WITH PORTRAITS OF THE ROYAL FAMILY

Painted with medallion portraits of Louis XVI, Marie Antoinette, the Dauphin and the Dauphine, also trophies and flowers, in a slate gray and maroon ground. Carved and gilded frame.

*Height, 6 feet 6 inches; length, 7 feet 8 inches*

Collection of Thomas P. Thorne, New York, N. Y.

## 109. PAIR RÉGENCE CARVED AND GILDED FAUTEUILS IN SILK BROCADE

*French, Early XVIII Century*

With richly carved, molded, and voluted frames and cabriole supports; the back, seat, and armpads covered in antique gold silk brocade.



[NUMBER 110]

110. LOUIS XVI TULIPWOOD OVAL TABLE, MOUNTED IN BRONZE DORÉ

*French, XVIII Century*

310- Oval top of *fleur de pêche* marble bordered with a gilded bronze gallery; the frieze containing a drawer. Frieze and square tapered legs enriched with gilded bronze cable pattern moldings, flower swags, and shoes.

*Height, 28½ inches; width, 25 inches*

From Lewis & Simmons, Inc., New York

[See illustration]



DINING ROOM IN THE FORMER GRISWOLD RESIDENCE

111. PAIR LOUIS XVI CARVED AND LAQUÉ WHITE AND GOLD

SALON CONSOLES

*French, XVIII Century*

1600  
Console or pier table with rounded oblong top of white tapestry marble, supported on a frieze and four tapered and spirally fluted legs; carved in relief with sprays of bay leaves, the frieze centring a female mask and having lion masks on the dies. Supports connected with an incurvate marble shelf and stretchers, the latter carved with imbricated ornament, and surmounted at the centre with a pineapple finial.

*Height, 36 inches; length, 56½ inches*

*Note:* The pair of consoles and the following console [Number 139] are considered as ranking among the most important French *ébénisterie* in America. Though unsigned, they show characteristics of the work of J. B. Sené.

Collection of Thomas P. Thorne, New York, N. Y.

Exhibited at the Metropolitan Museum of Art, New York (Fiftieth Anniversary Celebration), 1920

[See illustration of one]

475 112. LOUIS XVI CARVED AND LAQUÉ WHITE AND GOLD

SALON CONSOLE

*French, XVIII Century*

Closely similar in design to the preceding pair of consoles and presumably by the same *ébéniste*.

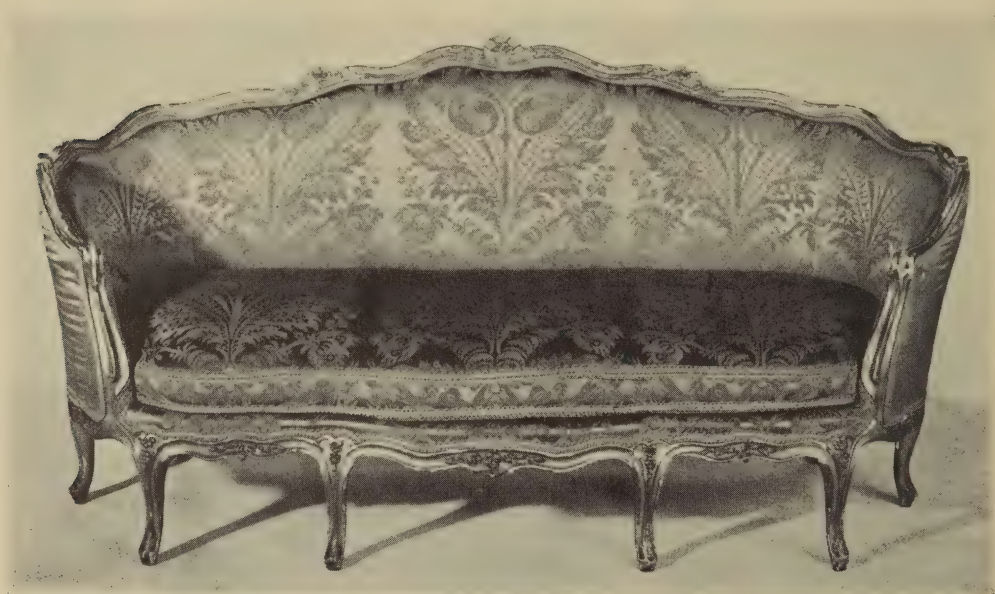
*Height, 34 inches; length, 54 inches*

Collection of Thomas P. Thorne, New York, N. Y.



[NUMBER 111]

SANG DE BOEUF PORCELAIN VASES OF THE CH'IENT-LUNG PERIOD  
[NUMBER 11]



[NUMBER 113]

113. LOUIS XV CARVED AND GILDED CANAPÉ, IN THE MANNER OF CRESSENT  
*French, XVIII Century*

270- The gently voluted and sloped arms curved inward to render more comfortable the positions of two persons *vis à vis*. Slightly arched and undulating back and the seat frame carved with small groups of flowers and leaves; resting on nine molded cabriole legs. Covered in green satin damask.

*Length, 6 feet 6 inches*

*Note:* The *canapé* is notable for its uncommonly graceful form and carving and possibly comes from the atelier of Charles Cressent, celebrated *ébéniste* of the Louis XV period.

Collection of Thomas P. Thorne, New York, N. Y.

[See illustration]

114. LOUIS XVI INLAID BOIS DE ROSE PETITE COMMODE

50- Of *demi-lune* form, with door and drawer in front, round tapered supports and *brèche d'Aleppo* marble top. *Height, 29 inches; width, 26 inches*

115. CARVED AND LAQUÉ LOVE SEAT AND TWO ARMCHAIRS *Louis XV Style*  
Molded and carved frame *laqué* soft white; covered in striped green velours. Together with a Louis XV carved and gilded *banquette* in mulberry velours. [Lot.]

116. LOUIS XVI INLAID PALISSANDRE MARQUETERIE SMALL COMMODO  
Small *demi-lune* commode with door and drawer in front decorated with panels of floral *marqueterie* in tinted woods.  
*Height, 34 inches; width, 21½ inches*

117. LOUIS XVI CARVED AND GILDED CHAISE LONGUE, IN GRAY VELOURS  
Couch or day bed with arched high head and low foot, on fluted and tapered round legs; covered in seal gray silk velours.  
*Length, 6 feet 5 inches*  
Collection of Oakleigh Thorne, New York, N. Y.

118. LOUIS PHILIPPE INLAID PALISSANDRE WRITING CABINET  
*French, XIX Century*  
Fitted with drawers in the upper and lower parts, and with curved supports and undershelf, in the Louis XVI style.  
*Height, 37 inches; width, 26 inches*



[NUMBER 119]

119. LOUIS XV CITRONNIER OVAL TABLE, MOUNTED IN BRONZE DORÉ

*French, XIX Century*

350- Beautifully made small oval work table with galleried top, kidney-shaped undershelf and in front a pull-out drawer and slide and sewing box. In pale yellow wood bordered with tulipwood and mounted in gilded bronze.

*Height, 29 inches; length, 33 inches*

From P. Jackson Higgs, New York

[See illustration]

50- 120. JACOBEOAN TURNED OAK STOOL

Oblong top supported on four turned legs with undershelf.

*Height, 23 inches; width, 18 inches*

## 121. LOUIS XV HAREWOOD MARQUETERIE OVAL TABLE

MOUNTED IN BRONZE DORÉ

*French, XIX Century*

Beautifully made small oval table with galleried top, kidney-shaped undershelf, and pull-out slide; on tapered and curved supports. Decorated with an urn and cluster of foliage in tinted *marqueterie*, in a ground of harewood bordered with tulipwood; gilded bronze mounts.

*Height, 29 inches; width, 22<sup>3</sup>/<sub>4</sub> inches.*

From P. Jackson Higgs, New York

## 122. LOUIS XVI CARVED, LAQUÉ, AND DECORATED THREE-FOLD SCREEN

Three panels painted in colors with panels of ornament in the style of Van Spaendonck. Upper part with beveled glass panels; frame carved and *laqué* soft white.

*Height, 5 feet; width, 44 inches*123. PAIR BRONZE DORÉ AND CRYSTAL LUSTRE GIRANDOLES *Louis XV Style*

In the form of a cluster of lilies with gracefully curved stems and curved branches for four lights, supported on a scrolled tripod. Elaborately hung with a series of crystal and tinted glass pendants varying in form. Wired for electricity.

*Height, 42 inches**Note: These girandoles are copied from examples at Versailles.*

## 124. PAIR RÉGENCE CARVED AND GILDED TORCHÈRES

Tall tripod to support a candelabrum, composed of voluted uprights on scrolled base, carved with satyr and female masks, acanthus and shells.

*Height, 5 feet 9 inches*

From Jansen, Paris

## 125. CARVED MAHOGANY AND CRIMSON BROCATELLE ARMCHAIR IN THE EARLY GEORGIAN TASTE

Upholstered easy chair in antique crimson and yellow brocatelle; the mahogany frame and supports richly carved. Loose seat cushion. Companion to the following.

## 126. CARVED MAHOGANY AND CRIMSON BROCATELLE ARMCHAIR IN THE EARLY GEORGIAN TASTE

Companion to the preceding.

## 127. LOUIS XVI CARVED AND GILDED WALL MIRROR

Frame carved with neo-classic ornament. Glass of later date.

*Height, 5 feet 5 inches; width, 38 inches*

TAPESTRIES AND FABRICS

128. SIX ANTIQUE BROCADE, DAMASK, AND VELVET CUSHIONS

35 Five in old brocade and silk; one in worn crimson velvet. Various-ly -trimmed with fringe and tassels. [Lot.]

129. LATE RENAISSANCE SILK EMBROIDERY PANEL *Florentine, circa 1600*

160 Featuring a roundel enclosing the figure of the Madonna praying, encircled by oak leaves, and at either side an antique urn filled with flowers and leaves. Executed in silks and bullion on ivory satin. Framed.

*Height, 31 inches; length, 6 feet 3 inches*

130. FLEMISH CHOUFLEUR VERDURE TAPESTRY

*XVI Century*

475 Powerful composition of large curled leaves in dense arrangement, half-emerging from which are wild animals of imaginative form, also birds; the whole framed in a border of Renaissance ornamentation including urns of fruits, flowers, masks, and grotesques. Woven in greens, crimsons, tans, and blues and high-lighted with silk.

*Height, 10 feet 10 inches; width, 8 feet 5 inches*

131. BRUSSELS RENAISSANCE TAPESTRY

*XVI Century*

1600 MAXIMILIAN IMPERATOR. The Emperor is depicted in antique costume and wearing the crown of the Holy Roman Empire, astride a magnificently caparisoned charger and attended by soldiers, philosophers, and other persons, similarly garbed, who form a procession across the threshold of the composition. In the background appears the ruined Coliseum, in which a hunt of wild animals is taking place, in the manner of the gladiatorial events of the Roman Empire; in the woods around are numerous figures engaged in the hunt and leading captive animals. The wide border woven with vignettes of mythological figure subjects, cupolas, statues of antique heroes, caryatids, and flowers. Woven in fine point in wools and silks. In the lower and right selvage appear the cipher BB of the Brussels manufacturer and the initials of the weaver.

*Height, 11 feet 7 inches; length, 17 feet 2 inches*

*Note:* The tapestry is exceptional in weave, color, and quality. This weaver's mark is recorded in W. G. Thomson, *History of Tapestry from the Earliest Times until the Present Day*, ed. 1906, p. 475, fig. 159.

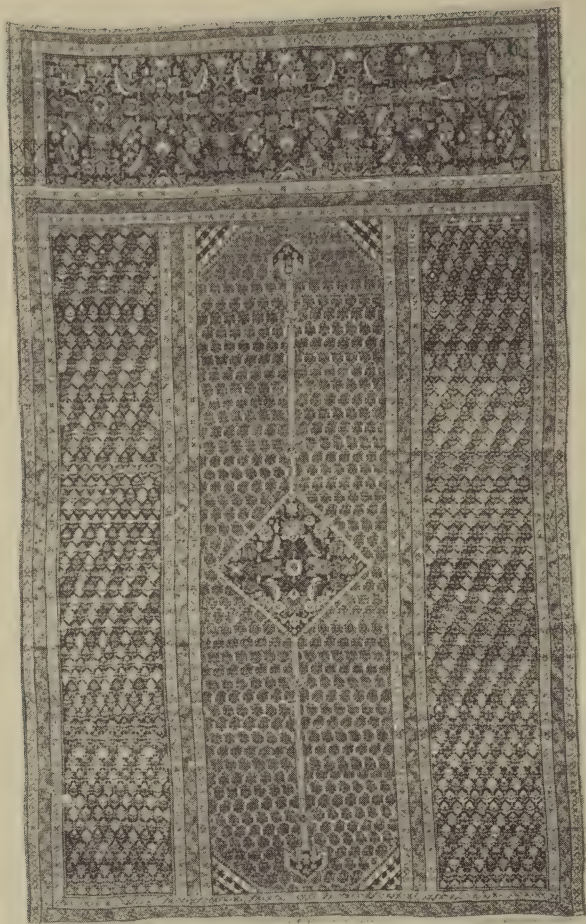
[See illustration]



[NUMBER 131]

of 92.1.12.

*Besides the main scene*



[NUMBER 133]

## ORIENTAL RUGS

## 132. TEKKE BOKHARA RUG

*Sang de boeuf* field, woven with three rows of six camel's-foot octagons. Repaired. Height, 4 feet; width, 3 feet 8 inches

## 133. ANTIQUE FEREGHAN TRICLINIUM CARPET

Paneled rug, the central panel woven with a Herati lozenge with arrow-head pendants in a ground of 'pear' motives, striped spandrels; the outer and top panels with midnight blue grounds woven respectively with rows of stiffly formalized floral stems and the Herati pattern. Fine weave.

Length, 12 feet 5 inches; width, 7 feet 7 inches

[See illustration]

## 134. BESHIR CARPET

*Tête de nègre* field, woven with an allover design of rose-red diagonal poles enclosing eight octagons; *tête de nègre* border of veined leaves on three sides; five guards. Needs small repairs; cut at one end.

Length, 13 feet 10 inches; width, 7 feet

## ITALIAN FURNITURE AND DECORATIONS

## 135. REPOUSSÉ SILVER COVERED CUP

German, XVII Century

The lid and cover *repoussé* with Baroque foliage; with animal finial and three ball feet.

Height, 7½ inches

## 136. ANTIQUE REPOUSSÉ SILVER CASKET

In the Baroque style, *repoussé* with the story of Susannah and the Elders; the lid and feet embellished with tiny figurines of animals and other creatures.

Length, 9¾ inches

## 137. SCULPTURED MARBLE BAS-RELIEF

Italian, XVI Century

Madonna and Child. The voluminously draped Madonna supporting the nude figure of the infant Christ, Who stands upon a cushion. Mounted in carved and gilded oval frame.

Height, 8¾ inches

- 20- 138. FAENZA BLUE AND WHITE MAJOLICA JAR *Early XVIII Century*  
Amphora-shaped and decorated with festoons of flowers and leaves in  
blue *camaïeu*. *Height, 18 inches*

- 80- 139. TWO CARVED AND POLYCHROMED STATUETTES *Italian, XVII Century*  
Standing figure of S. Mark in billowing garments, wearing brimmed hat;  
a lion at his feet. S. Jerome in richly painted and gilded robes. One  
slightly imperfect. *Heights, 28 and 29 inches*  
From A. Olivotti & Co., New York

- 60- 140. PAIR CARVED AND PAINTED WOOD STATUETTES *Italian, circa 1600*  
Ceres and Flora. Painted white and surmounting black painted wood  
socle; one imperfect. *Height, 30 inches*

- 50- 141. PAIR SCULPTURED WOOD WALL BRACKETS *Italian Renaissance*  
Carved as heads of angels, in the manner of the Florentine School, and  
painted white. *Height, 19 inches; length, 22 inches*

- 50- 142. GOTHIC SCULPTURED LINDENWOOD STATUETTE OF S. FLORIAN *Suabian, circa 1500*  
Standing figure wearing armor and *surtout*, holding a lance in his right  
hand, a tilted bucket in the left. With restorations. *Height, 41 inches*  
From P. W. French & Co., Inc., New York

- 25- 143. TURNED WALNUT AND CRIMSON VELVET TABOURET *Italian Baroque*  
Oblong top in worn antique velvet; on walnut turned legs and stretchers.  
*Height, 18 inches; length, 26 inches*

- 25- 144. SMALL WALNUT SPINDLED SIDE CHAIR *North Italian, XVII Century*  
Back filled with turned slender spindles; seat in crimson velours.

- 40- 145. TWO CARVED WALNUT HEXAGONAL PEDESTAL TABLES *Italian Renaissance*  
Hexagonal top on shaped pedestal and base. Varying in design.  
*Height, 28 $\frac{3}{4}$  inches; width, 21 $\frac{1}{4}$  inches*

146. RENAISSANCE CARVED WALNUT CREDENZINA *Tuscan, XVI Century*  
Rectangular cabinet enclosed by two paneled doors, two drawers in the frieze. *Height, 35 inches; length, 36 1/2 inches*  
Exhibited at the Metropolitan Museum of Art, New York, (Renaissance Exhibition), 1923
147. PAIR FORGED IRON LILIFORM TORCHÈRES *Spanish Renaissance*  
Formed as a tall spray of lilies rising from a tripod, to hold a large single candle. *Height, 4 feet 4 1/2 inches*
148. CARVED WALNUT CASSONE *Italian, circa 1600*  
Molded and paneled front carved with imbricated ornament; hinged lid. *Height, 21 inches; length, 5 feet 1 inch*
149. PAIR RENAISSANCE WALNUT AND LEATHER STATE CHAIRS *Venetian, Late XVI Century*  
The back mounted with a rectangular panel of embossed leather embellished with large bronze-headed nails and surmounted with carved acanthus finials. Straight arms on turned front posts; leather seat; turned frontal stretchers.
150. RENAISSANCE CARVED WALNUT CREDENZINA *Tuscan, XVI Century*  
Small rectangular cabinet, the front enclosed by a paneled door, a drawer in the frieze. *Height, 35 inches; width, 25 inches*
151. PAIR FORGED IRON FLOOR LAMPS *Italian Renaissance*  
In the form of tall sprays of lilies, on triangular base; fitted for six lights. Adapted from tall candlesticks. With lace shade. *Height, 6 feet 3 inches*
152. TWO RENAISSANCE WALNUT AND LEATHER STATE CHAIRS *Umbrian, XVI Century*  
The high rectangular back, the seat and the apron mounted with panels of embossed leather enriched with bronze-headed nails; carved and gilded acanthus finials. Molded flat arms on turned front posts; plain square stretchers terminating in front in leonine feet. A pair, except for slight difference in scale.
153. RENAISSANCE SCULPTURED WALNUT CREDENZA *Tuscan, XVI Century*  
Large rectangular cabinet enclosed by two paneled doors with laurel-wreath cartouche at the centre enclosing a bronze knob; the frieze carved with lion masks, formal bay leaves, and acanthus and containing two drawers; on lion-paw feet. With restorations. *Height, 4 feet 6 inches; length, 5 feet 7 inches*

154. PAIR POLYCHROMED WROUGHT IRON WALL SCONCES

*Venetian Renaissance*

25 - Handsomely voluted wall bracket developing bunches of grapes and sprigs of flowers; wired for two electric lights. Together with a smaller pair.

*Heights, 22 and 42 inches*

155. LOUIS XV CRYSTAL GLASS AND BRONZE CHANDELIER *Venetian Rococo*

95 - An elaborate hanging chandelier in the Venetian style, with curved arms for eight candles radiating from a central shaft crested with a crown-shaped canopy. All richly festooned with glass beads and hung with glass pendants of varying form. Wired for electricity.

*Height, 49 inches; diameter, about 34 inches*

Collection of Thomas P. Thorne, New York, N. Y.

156. TWO RENAISSANCE WALNUT AND LEATHER STATE CHAIRS

*Tuscan; XVI Century*

25 - High-back chair mounted with panels of embossed brown leather; carved and gilded acanthus finials. Straight arms; turned front posts and stretcher. Of similar general form, slightly varying in detail.

157. SOFA COVERED IN GENOESE SIXTEENTH CENTURY CRIMSON VELVET

70 - Long rectangular back, seat, and bolstered arms covered in worn silk velvet embellished with a panel of antique jardiniere velvet; also tasseled fringe. Together with five sofa pillows in antique velvet. [Lot.]

*Length, 8 feet 9 inches*

158. PAIR SPIRALLY FLUTED WHITE MARBLE URNS

*French or Italian, circa 1700*

200 - Ovoid urn with pointed cover, ringed socle, and square base; carved with spiral flutes; some repairs.

*Height, 37 inches*

159. CARVED IVORY AND EBONY CASKET

*Italian Renaissance*

70 - Hexagonal, with hinged lid *plaqué* and inlaid with ivory carved with figures of saints and dignitaries.

*Height, 10 1/2 inches; diameter, 12 inches*

160. GILDED BRONZE SMALL CLOCK

*Viennese (?), XVIII Century*

30 - Of architectural form, in the Augsburg sixteenth century style; with richly chiseled case of gilded bronze. Hands missing.

*Height, 10 3/4 inches*

[END OF SALE]

Total \$ 4700.50



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